

**AN ANALYSIS OF VOCATIVE EXPRESSION IN J.K. ROWLING'S  
NOVEL "THE CASUAL VACANCY"**



**A Thesis**

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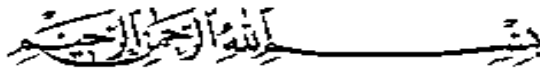
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## ABSTRACT

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This thesis is a research about An Analysis of Vocative Expression In J.K Rowling's Novel *"The Casual Vacancy"* by using discourse approach. The objectives of this research are to find out and describe types and function of vocative expression on utterances in the novel *"The Casual Vacancy"* by using Stephen C Levinson theory about vocative expression.

This research used descriptive qualitative method. The source of data is J.K Rowling's Novel *"The Casual Vacancy"*, which is published in 2012. In collecting the research data the writer used note taking as her instrument.

In this novel, the writer found that there are five types of vocative expression, they are first name, familiarized first names, familiarizes, endearments, honorifics. And two function of vocative expression, they are call and addressee. But in this research the writer only found addressee in function of vocative expression.



## CHAPTER I

### INTRODUCTION

#### A. Background

Language is used as communication tool among people. Language is part of human being so that people sometimes say that language is unseparated with human life. It can be proved by the daily life of people when in any kinds of relationship people use language as an instrument to relate one to another. Language is considered to be system of communicating with other people using sounds, symbol and words in expressing a meaning, an idea or thought. Through language the people can persuade others to do something in daily live (William 2004: 328).

According to Wehmeler (2005: 863) that language is all the words that a person knows or uses or all the words in a particular language, the word that a people use when they are talking about particular subject. Language means that language has influence in social interaction. Through language, we can know the wish, educational background, social intercourse and custom of someone by using language. By using language, people express their ideas, feeling and the people would also understand the thoughts of others.

Discourse is a piece of language which is used to communicate something and it is felt to be coherent (Nawir 1999: 2). Language function is the part of discourse. Discourse has important rules in daily conversation. So, the hearer or

receiver can understand and respond it because the hearer focus and they understand the message from the speaker.

Furthermore Ba'dulu (1996: 170) said that language has an informational function in which language is used to convey information to other persons. To convey some information there are some mediums. In this case, the writer tried to focus on the function of language. This aspect called vocative expression. Levinson (1983:71) called the vocative "an interesting grammatical category, yet underexplored." Recent years have seen a regain of interest in vocatives, which nevertheless remain a poorly understood category. For example "How are you, Ali?". the speaker ask to Ali about his condition. And another example "I'm afraid, sir". Someone ask to another people about his fear.

Based on the explanation above the writer will research about vocative expression include in conversation especially in J.K Rowling's novel "*The Casual Vacancy*". Vocative expression is a part of language function, to convey information on utterances of the addresser to listener. Vocative expression used when directly addressing or calling, someone or something. And know the object of the speaker. So, avoid from misunderstanding each other.

## **B. Problem Statement**

The writer will focus on her research in vocative expression in J.K Rowling's novel "*The Casual Vacancy*". The questions within the writer's work are:

1. What are the types of vocative expression used in the J.K Rowling's novel "*The Casual Vacancy*"?
2. What are the functions of the vocative expression used in J.K Rowling's novel "*The Casual Vacancy*"?

#### **C. Objective of Research**

According to the statement above, the writer has purposed:

1. To investigate the types of vocative expression used in the J.K Rowling's novel "*The Casual Vacancy*"?
2. To describe the functions of the vocative expression used in J.K Rowling's novel "*The Casual Vacancy*"?

#### **D. Significance of Research**

The purposes of this writing are to find out vocative expression in J.K Rowling's novel "*The Casual Vacancy*". This writing intends to help and give information to the readers in using vocative expression.

#### **E. Scope of Research**

In this research, the writer will limit on the vocative expression. It will analyze types and functions of vocative expression that includes in J.K Rowling's novel "*The Casual Vacancy*" by using Stephen C Levinson theory. For types of vocative expression the writer will focus on first name, familiarized first names, familiarizes, endearments, honorifics, title and surname.

## CHAPTER II

### THEORETICAL BACKGROUND

In this chapter, the writer tries to present the related theory with the research in order to support the analysis. This chapter consists of explanation about.

#### A. Previous Findings

Dancy (2010) in her article *Vocatives in British News Interviews: Combining Corpus Linguistics with Conversation Analysis*. She found in this article there has been a considerable amount of work on the genre of news interviews within the discipline of discourse analysis. One main strand of this research uses conversation analysis to look at what interviewer and interviewee are doing within the framework of this kind of institutionalized talk. This study looks at the form, placement and functions of vocatives in British news interviews. Issues of power, solidarity and politeness are central, but it is precisely the vocative's ambiguity in these three respects that makes it such a flexible resource.

Parrot (2010) in her article *Vocatives And Other Direct Address Forms: A Contrastive Study*. She found in this article Russian direct address forms, both the distinct truncated vocative and nominative-case direct address forms. Contrast the formal and functional restrictions on the truncated vocative with vocatives in other languages (e.g. Czech and Polish), and compare the interpolation of Russian direct address forms in an utterance to the situation in English. While similarities are

found both in the form and the usage of Russian direct address forms with those in other languages, the prosodic and syntactic constraints in English are considerably stronger than in Russian, which means that the punctuating function of direct address forms is considerably more flexible in Russian than in English.

Sari (2010) *An Analysis of Vocative Expression In The Film Entitled "Bring It On"*. She found that there are four types of vocative expression employed by the character in the film entitled "Bring It On" according to Kubo's speech act theoretic analysis of vocatives. They are associative non-referential calling, dissociative non-referential calling, associative non-referential addressing, and dissociative non-referential addressing. Those different types of non-referential vocative expressions are certainly influenced by different contexts of situation. The reasons why the character in the film entitled "Bring It On" employ a certain type of vocative expression are analyzed based on either a perlocutionary act of associative or a perlocutionary act of dissociation contained in the vocative expression.

The similarity of this thesis with the previous findings above is talking about vocative expression but they focused in British news interviews: combining corpus linguistics with conversation analysis. On the other hand, it also vocatives and other direct address forms: a contrastive study. And an analysis of vocative expression in the film entitled "Bring it on". They are analysis of vocative expression.

In contrary in this research among the previous finding above, the writer will focus on vocative expression in the novel. And the research also used different data source from the previous finding above, this research will use novel. The writer will focus on analysis vocative expression in the J.K Rowling's novel "*The Casual Vacancy*".

## **B. Vocative**

A vocative is a nominal element added to a clause to serve certain purpose related to either attracting the attention of the hearer or maintaining social contact between participants in conversation. The use of vocatives reflects an overlap of syntax, sociolinguistics and pragmatics concerning this area of language.

A vocative is a term used in languages which express grammatical relationships by means of inflections. It refers to case form taken by a word usually a noun or a pronoun (Crystal 1985: 328). English does not make use of this case as it is not an inflection language but it makes use of an optimal noun or noun phrase to achieve address.

Huddleston and Pullum (2000: 523) also says that "vocative terms generally convey a considerable amount about the speaker's social relations or emotive attitude towards the addressee, and their primary or sole purpose is often to give expression to this kind of meaning, as in Yes, sir! or I agree, my dear, that it is quite a bargain".

Quirk (1972: 372) defines a vocative as a nominal element added to a sentence or a clause optionally, denoting one or more people to whom it is addressed, and signaling the fact that it is addressed to them.

Examples:

1. **John**, I want you.
2. **You**, my friend, will have to work harder.
3. It's a lovely day, **Mrs. John**.

The optionality of vocative element is clear through the way it is added to the sentence. It is usually set off by punctuation (a comma) in writing or intonation in speaking.

Intonationally, a vocative is set a part from the rest of the sentence. It is given a separate intonation group where a pause is often presented before the vocative.(Cruttenden 1984: 44). For example the addressed form "Mary" and "Madam", in the following examples, are set a part from the rest of the sentence and given separate intonation groups.

From the example above sentence 1, type familiarized first names is shortened first names. Sentence 2, used of second person pronouns when addressing one or more subjects. And the sentence 3 is title and sure name.

1. **Mary**, are you coming?
2. Did you order a taxi, **Madam**?

A vocative can take various forms ranging from a single name to a whole clause (Quirk 1972: 183). In addition to the fact that vocatives can be used for catching the addressee's attention and maintaining contact between the speaker and addressee, they might also maintain social relationship between different participants. Vocatives are generally used as positive mark of attitude to signal either respectful distance or familiarity.

Here sentence Mary, are you coming? Used types first name of the addressee. Based that the sentence “Did you order a taxi MADAM?.” Used types honorifics is terms used to designate respect but also can be used in a sarcastic manner.

### **C. The Types of Vocative Expression**

According to Biber (1999:1108-1109) there are some types of vocative expression.

#### **1. Endearments**

They usually mark a bond of closeness and affection between family members and sexual partners.

Examples

a. Is that you, darling!

b. Come here, sweetie.



## 2. Family Terms

Family terms are used to address senior family members( parents, grandparents, etc.) rather than those of the same or lower generation.

Examples:

- a. Grandpa, I am tired.
- b. Mum, have you ever seen a duck with a bow-tie on?

## 3. Familiarizes

Familiarizers and honorifics do not require knowledge of the name of the person. Familiarizers mark the relationship between speaker and addressee as a familiar one (often a friendly relationship between equals).

- a. Hey, man. I'll make this real short.
- b. Got a ticket, Bro?

## 4. Familiarized First Names

Preferred as the main option of personal address, for examples:

- a. Hey, Mike, grab your dominoes!
- b. Look here Paulie, you come and have a look at this.

## 5. First Names in Full

These are common between friends, colleagues and even casual acquaintances. They have an important social role in showing the recognition of individuality among participants in conversation.

Examples:

- a. Huh, you get to do this next year, Jason.
- b. Just come round this way Muhammad.

## 6. Title and Surname

For examples:

- a. Hello, Dr. Denton. How do you do?
- b. I'll let you know as soon as I know. Alright, Mr. Jones?

## 7. Honorifics

These are used to make a more distant and respectful relationship towards an acquaintance.

Examples

- a. Madam! May we have two glasses of water, please?
- b. Sir, sit down, please!

## 8. Markers of Profession or Status

"Professor" is used to address university instructors while Miss and Sir are used to address school teachers women( irrespective of their marital status) and men respectively.

Examples:

- a. Good Morning, Doctor Alan!
- b. How are you today, Professor Mike?

#### 9. Others

This group is a miscellany of varied types of vocatives which are too rare to merit a category in themselves.

Examples:

- a. Hi, Aunt Margaret?
- b. Hello, lazy!

And other types of vocative expression based on the Levinson 1983 in Jennifer McCormick, August 2006 are:

#### 1. Group terms

Terms used to address groups. For example: "team, team two, heads or tails?"

#### 2. Second- Person Pronoun

The use of second person pronouns when addressing one or more subjects.

For example "Alright, what else, *you guys*?"

### 3. First Names

First name of the addressee. For example “Sarah, how many did you recapture?”

### 4. Familiarizes

Familiarizes is casual terms of familiarity that can mark closeness between speakers, and also can be used to address strangers. For example “Come on *dude*, let’s get it together.”

### 5. Indefinite Pronouns

Indefinite pronouns is terms used to address an unspecified subject. For example: “forceps, *anybody*?”

### 6. Honorifics

Honorifics is terms used to designate respect but also can be used in a sarcastic manner. For example: “have you been helped, *sir*”.

### 7. Endearments

Endearments is terms used to express closeness or intimacy between the speakers. For example: “Hey *baby*, want to go”.

### 8. Familiarized First Names

Familiarized first names is shortened first names. For example: “*Jenny*, did you have any questions?”.

### 9. Title and Surname

For example: “Thank you, *Professor Fine*.”

Therefore, from the explanation above the writer will focus in types of vocative expression based on the Levinson 1983 in Jennifer McCormick, August 2006.

#### **D. Functions of Vocative Expression**

The functions of vocative expression are according Zwicky (1974) in Levinson 1983:71 divides them into two functions: calls or summonses and addresses. For examples:

1. Hey *you*, you have stepped on my toe.
2. The truth is, *Madam*, he does not deserve that post.

Calls are used to catch the addressee's attention and can be introduced by "hey" and sometimes they are realized by "everyone", "someone" but not "nobody"; while "addresses maintain or emphasize the contact between speaker and addressee" Zwicky1974 in Portner 2004.

Calls can vary in their forms according to Schegloff (1968: 1080). He enumerates three types: terms of address such as John, Dr. Jones, courtesy phrases such as pardon me, excuse me, and physical devices such as a tap on the shoulder, waves of a hand, rising of a hand by an audience member.

Another point of difference between "calls" and "addresses" explained by Schegloff (1974) is that when a "summons" or a "call" occurs in the course of an utterance. It is followed by a ' recycling" to the beginning of the utterance; whereas in the case of an "address", the utterance continues smoothly with no

break in its grammatical continuity. For example: “Tell me, John, what do you think of the party?”.

And the same opinion from Schegloff (1968) there has been a tradition of distinguishing two basic functions of a vocative are labeled calls and addresses, respectively. Calls are designed to catch the addressee’s attention as exemplified in the sentence, “Hey lady, you dropped your piano”. Addresses are designed to maintain or emphasize the contact between speaker and addressee: “I’m afraid, sir”. That my coyote is nibbling on your leg.

As has been already suggested by Schegloff in English some vocatives can be used as calls exclusively but Zwicky 1974 in Portner 2004 hypothesises that all address vocatives can be used as calls.

For examples:

1. Cabby, drive me to Carnegie Hall.
2. I don’t think, cabby, that the Lincoln Tunnel is the best way to go to Brooklyn.

Vocatives can be distinguished on the basis of the different functions they perform in verbal exchanges. Zwicky (1974) assigns them two roles and names them calls and addresses. The former are used to catch the addressee’s attention, the latter to maintain or reinforce the contact between the speaker and the addressee. Quite interestingly, Zwicky recognizes the “extraordinary idiomaticity” (1974: 788) of vocatives given the very many combinations in which they can

appear. That is, calls or addresses are what a speaker can do with a vocative; it is not that much about what the vocative means.

## **E. Novel**

### **1. Definition of Novel**

Abrams (1981: 61) novel is a fiction an imagination word that consists of intrinsic element like setting, plot, characteristic, point of view, etc. All of them are existential elements because depends on the author imagination. Novel is the literary work that describing the history from imagination of the authors. It can make readers to feel sad, happy, or even angry according to the story of the novel (Bain 1986: 117). Someone can feel sad, happy, and angry based on the story from the novel. Sometimes the reader feel emotional because of the novel.

And according Sykes (1997: 746) novel is fiction prose narrative of book, length portraying characters and actions credibly representative of real life in continuous plot.

### **2. Synopsis of The Novel**

This novel tells about the death of Pagford Parish Councillor, Barry Fairbrother, who suffers a burst [aneurysm](#) in the car park of a local [golf course](#). The people in the town share the news with their friends and relatives for make confusion. The problem arises in town when the deciding who wants to be a member of council. And “The Fields” should remain as part of Pagford or instead join in local city Yarvil. This problem make the people in the city cannot be safe.

After the election date is announced, the children of those who are standing for election decide to make damaging posts on the Parish Council [online forum](#). Andrew is son of Simon Price is the first person make confusion and operating under the name "The Ghost Of Barry Fairbrother" and informing everyone that his father had bought a stolen [computer](#). After that, Sukhvinder posting that her mother, Dr. Parminder Jawanda, was in love with Barry. Fats Wall posts, claiming his adoptive father Cubby a [deputy headteacher](#) suffers from obsessive fear of having [treated a child](#). Finally, Andrew confides in Simon that Howard Mollison, is having an affair with his business partner Maureen. Howard's son, Miles Mollison is the winning candidate, the displeasure of his wife, Samantha, who confesses she no longer loves him, only to eventually reconcile.

In this novel, there is another story about the traumatic life of Krystal Weedon. Krystal was 16 years old lives in The Fields with her mother who is a [prostitute](#) and [heroin addicted](#). She is sister of Robbie. In the Social worker Kay is determined for Terri to stop her use of drug and take responsibility for the care of Robbie. However, Terri relapses and her drug dealer Obbo [rapes](#) Krystal. Spurred on to start a family elsewhere Krystal has [unprotected sex](#) with Fats in an attempt to become pregnant. It is during one of these instances that Robbie runs away from the pair in a park, eventually falling and drowning in a river, despite Sukhvinder's attempt to save him. Krystal is so distraught she commits [suicide](#) by taking a heroin [overdose](#), the novel culminating with their funeral.



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

The chapter focuses on research method, source of data, method of data collection, procedure of data collection, technique of data analysis.

#### **A. Research Method**

In this research, the writer used qualitative descriptive method. Bogdan and Biklen in Sugiyono (2008: 21) define characteristics of qualitative research method, they are: first, qualitative research has the neutral setting as the direct source of data and the researcher is the key instrument. Second, qualitative research is descriptive. The data collected is in form of words of pictures rather than number. This method is used to describe the vocative expression in J.K Rowling's novel "*The Casual Vacancy*".

#### **B. Source of Data**

In this research, the writer used source of data from J.K Rowling's novel "*The Casual Vacancy*" consists of seven parts. The data will take some utterances from seven parts of novel that express as vocative expression.

#### **C. Instrument of The Research**

In collecting the data, the writer used note taking as an instrument of research. It is use to get the data from the novel, after reading J.K Rowling's novel "*The Casual Vacancy*". And underline the dialogues which contains vocative expression. And make a note to classify the data about vocative expression.

Note taking is a system for recording information which requires the writer to use card. The information includes last name of author, page, and related information. (Nasir 1988 : 124-125). In order to find the data easily, on the note cards are also completed by number and page where the data found. As guidelines in taking the note, the writer refers to types and function of vocative expression.

#### **D. Procedure of Data Collection**

The procedures of data collecting that used in this research are:

1. The writer will read J.K Rowling's novel "*The Casual Vacancy*".
2. The writer will take note cards to write down the data which express the vocative expression in J.K Rowling's novel "*The Casual Vacancy*".
3. Next, the writer will classify and identify the vocative expression in J.K Rowling's novel "*The Casual Vacancy*".
4. After the all data have been written down on the note cards, the writer will arrange the note cards based on color of the cards. There are five colors of cards used for the types and function of vocative expression such as (1) Red: first name, (2) Yellow: familiarized first name, (3) Green: familiarizes, (4) Pink: endearments, (5) Orange: honorifics, (6) White: call, (7) purple: addresses.

### **E. Technique of Data Analysis**

In analyzing data, the writer will use theory of Stephen C Levinson about vocative expression and then writer found the types and function of vocative expression.



## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This chapter consists of findings and discussions that will show the result of the research. The writer would like to show what have been found from J.K Rowling's novel "*The Casual Vacancy*".

#### A. Findings

In this research, the writer presents the findings based on vocative expression in J.K Rowling's novel "*The Casual Vacancy*." Through data analyses, it was found that there were five types and two functions of vocative expression. All types and function of vocative expression proposed by Levinson (1983) were found in the novel they are identifying items about types of vocative expression focus on, first name, familiarized first names, familiarizes, endearments, honorifics. And functions are calls or summonses and addresses.

##### 1. Findings of the types of vocative expression.

The writer presented table with explanation as follows:

Types of vocative expression:

1. First name
2. Familiarized first name
3. Familiarizes
4. Endearments
5. Honorifics
6. Title and surname

Then the source (novel) of the data was explained with P is part, S is Section, Y is day, number is page, E is Extract and day. To understand more the data, the writer presents it based on the context of the novel as follows:

1. First name

1.	<b>Mary</b> , I want to take you out to dinner,’ he had lied, to break the frost.  ‘Nineteen years, kids! Nineteen years, and your mother’s never looked lovelier. (P1: 9/E1. Sunday)
2.	Miles : ‘Not at all,’  Samantha : ‘What a dreadful shock, <b>Miles</b> ,’ ‘Are you all right?’ (P1: SI: 12/E2 Monday)
3.	Ruth : ‘He worries about you, <b>Andrew</b> . About your health.’  Andrew : ‘Andrew: ‘Yeah, Right.” (P1: SII: 16/E3 Monday)
4.	Krystal : ‘You can tell your ‘usband,’ ‘that I never fuckin’ laughed, all right?’  Tessa : ‘Don’t swear at me, please, <b>Krystal</b> ,’  Krystal : ‘I never laughed – all right?’ (P1:SIX:35/E4.Monday)
5.	Tessa : ‘I’m very sorry about Mr. Fairbrother too,’  Krystal : ‘I told’ im I never —’  Tessa : ‘ <b>Krystal</b> , please let me finish. Mr. Wall is very upset today, and that’s probably why he... why he misinterpreted what you did. I’ll speak to him. (P1: SIX: 36/E5 Monday)

6.	Krystal	: ‘ If you ain’ gonna talk to me, I’ll go,’
	Tessa	: ‘Don’t be rude, please, <b>Krystal</b> , I’m very tired this morning. Mr. Wall and I were at the hospital last night with Mr. Fairbrother’s wife. They’re good friends of ours.’ (P1: SIX: 37/E6 Monday)
7.	Terri	: ‘I had him dressed,’
	Kay	: ‘Sorry, <b>Terri</b> , but I’ve got to ask,’ .Have you used this morning?’
	Terri	: ‘Nah’
	Robbie	: ‘Wantashit’. (P1: SII: 55/E7 Tuesday: Olden Days)
8.	Tessa	: ‘All right,’
	Colin	: ‘This is something I really want to do, <b>Tessa</b> .’(P1: SVII: 75/ E8 Tuesday Olden Days)
9.	Krystal	: ‘Will yeh?’
	Kay	: ‘Yes’, ‘I will. But, <b>Terri</b> , as far as we’re concerned, I mean the Child Protection team, this is serious. We are going to have to monitor Robbie’s home situation closely. We need to see a change, <b>Terri</b> .’
	Terri	: ‘All right’, yeah’
	Krystal	: ‘You will, yeah. She will. I’ll help ‘er. She will.’(P1: SI: 83/E9 Wednesday Olden Days)
10.	Tessa	: ‘ <b>Minda</b> , I’m so sorry,’ she sobbed, ‘but I was having to deal with Colin and all the rest of them.’

<p>Parminster : ‘Don’t be silly,’ We’re being silly.’(P1: SIV: 92/E10 Wednesday Olden Days)</p>
<p>11. Tessa : ‘How’s Colin?’ ‘Oh, <b>Minda</b>... Oh God. He says he’s going to run for Barry’s seat on the Parish Council.’ (P1: SIV: 93/ E11 Wednesday. Olden Days)</p>
<p>12. Miles : ‘How do you think it’s going to look if you don’t come?’ Samantha : ‘It’s nothing to do with me, <b>Miles</b>,’ You’re the one running for office.’ Miles : ‘You know they’ll be expecting both of us.’ Samantha : ‘Really? Nobody sent me an invitation.’(P2: SIV: 131/E12) ‘It’s nothing to do with me, <b>Miles</b>,’ Samantha said. ‘You’re the one running for office.’ (P2: SIV: 131/D12)</p>
<p>13. Samantha : ‘‘Oh, for God’s sake, <b>Miles</b>!’ Miles : ‘Explain to me, please,’ ‘what possible difference it can make to you?’ (P2: SIV: 133/E13)</p>
<p>14. Miles : ‘Been here for, ooh, getting on for fourteen years,’ ‘you’re down in hope street, aren’t you? Nice little houses, some great fixer-upper opportunities down here.’ Samantha : ‘Hi there,’ ‘Great, you’ve got drinks. I’ll have the same as Kay, <b>Miles</b>.’ (P2: SVII: 146/E14)</p>
<p>15. Howard : ‘How do you know they haven’t <b>Miles</b>?’ Miles : ‘Meaning?’ (P3: SIV: 185/E15)</p>

16. Ruth	: ‘I’ve told you, she’s taking it down, <b>Andrew</b> ,’
Andrew	: ‘So who d’you reckon wrote that stuff about Dad?’ (P3: SVI: 193/E16)
17. Tessa	: ‘ <b>Colin</b> , this is Kay Bawden,’
Kay	: ‘I’m sorry to barge in on you like this, unannounced,’ (P3: SIX: 206/E17)

## 2. Familiarized first names

18. Kay	: ‘Well, if you hadn’t spent so long doing your hair,’
Gavin	: ‘ <b>Kay</b> , I’ve got to go.’ (P1: SV: 20/E18.Monday)
19. Andrew	: ‘my mum was at the hospital when they brought him in,’ ‘She works there, remember?’
Fats	: ‘Oh yeah,’ ‘Well, you know how him and Cubby were bum chums. And Cubby’s going to announce it. Not god, <b>Arf</b> .’ (P1: SVI: 26/E19.Monday)
20. Maureen	: ‘Miles was there?’
Howard	: ‘D’ you want to put on the kettle, <b>Mo</b> ?’ (P1: SVII: 30/E20 Monday)
21. Maureen	: ‘What’ll happen?’
Howard	: ‘‘Ah, ‘Well, now. That’s the question, isn’t it? We’ve got ourselves a casual vacancy,’ <b>Mo</b> , and it could make all the difference.’ (P1: SVII: 30/E21 Monday)



22. Tessa	: ‘Well, he’s being lovely with the kids,’ ‘I’ve got to go to bed.’
Collin	: ‘ <b>Tess</b> , I’ve been thinking.’ (P1: SVII: 75/E22 Tuesday Olden Days)
Stu	: ‘No one told me it was going to go on this bloody long. You told me it’d be over by half-past eleven.’ (P1: SI: 107/E23 Saturday Olden Days)
23. Tessa	: ‘For God’s sake, <b>Stu</b> . He was your father’s best friend. Just this is once, show some consideration.’
24. Samantha	: ‘‘You and Barry were quite close, weren’t you, <b>Gav</b> ?’
Gavin	: ‘I’m not sure where I ought to be,’ ‘I’ve never done this before.’ (P1: SI: 108/E24 Saturday Olden Days)
25. Miles	: ‘‘That’s not fair, <b>Sam</b> .’
Samantha	: ‘— he flogged off the land where the Fields are built, pocketed, I don’t know, must have been a quarter of a mills or so — ’ (P2: SVII: 150/E25)
26. Samantha	: ‘No, no, it’s fine, Mary, you relax,’
Mary	: ‘That was lovely, <b>Sam</b> ,’
Samantha	: ‘No, it wasn’t, it was horrible,’ ‘What do you think of Kay?’ (P2: SVII: 151/E26)
27. Samantha	: ‘Coffee,’
Miles	: ‘Let’s go and sit through.’ Bring your glasses.’
Kay	: ‘Whack on some music, <b>Gav</b> , and I’ll go and get those choices.’ (P2: SVII: 153/ E27)

<p>28. But Gavin made on move towards the vertical stacks of CDs in their sleek Perspex stands. He seemed to be waiting for Kay to start on him. Sure, enough, as soon as Miles had vanished from sight, Kay said, ‘Well, thank you very much, <b>Gav</b>. Thanks for all the support.’ (P2: SVII: 154/E28)</p>
<p>29. Miles : ‘I’ll walk you up the ——’</p> <p>Gavin : ‘You stay here, Miles; I’ll see Mary back. I’ll walk you up the road, Mary. It’ll only take five minutes. It’s dark up the top there.’</p> <p>Miles : ‘Oh, yes,’ she heard herself saying, as everybody seemed to look towards her for permission, ‘yep, you see Mary home, <b>Gav</b>.’ (P2: SVII: 154/E29)</p>
<p>30. Colin : ‘The Mollisons, though!’ ‘Of all the people for her to have dinner with! They were against everything Barry stood for!’</p> <p>Tessa : ‘That’s a bit melodramatic, <b>Col</b>,’ ‘Anyway, Mary was never as interested in the Fields as Barry.’ (P2: SVII: 157/E30)</p>
<p>31. Simon : ‘What time do we want him back?’</p> <p>Ruth : ‘Oh, I don’t know, <b>Si</b>,’ (P2: SIX: 158/E31)</p>
<p>32. Gavin : ‘It’s my fault,’ ‘Blame me’</p> <p>Mary : ‘<b>Gav</b>, we haven’t even talked about the insurance,’ (P3: SIII: 181/E32)</p>
<p>33. Gavin : ‘It doesn’t matter,’ ‘shall we go through to the sitting room or...?’</p> <p>Mary : ‘Yes, let’s,’</p>

Fergus	: ‘Are you staying for dinner, <b>Gav</b> ?’ (P3: SIII: 182/E33)
34. Fats	: ‘Who’s here?’
Tessa	: ‘A woman who wants to help Dad get elected to the council,’
Fats	: ‘Why? Does she fancy him?’
Tessa	: ‘Grow up, <b>Stu</b> ,’ (P3: SIII: 207/E34)

### 3. Familiarizes

35. Shirley	: ‘What a dreadful shock, Miles.’ ‘Are you all right?’
Miles	: ‘Not to worry, <b>Mummy</b> . Miles here, Your little soldier.’
Shirley	: ‘Darling, you are wonderful: so big and brave and clever.’ (P1: 12/E35. Monday)
36. Kay	: ‘Terri, is your mother still helping to look after Robbie?’
Terri	: ‘Not m’ mother, <b>gran</b> .’ (P1: SII: 56/E36 Tuesday Olden Days)
37. Fats	: ‘Well. To be perfectly frank, <b>Father</b> , we’ve been running rings around this poor women.’
Cubby	: ‘That’s enough,’ If I hear my more noise like that from this class, I’ll put the whole lot of you in detention. Do you understand? All of you.’ (P1: SIII: 90/ E37 Wednesday .Olden days)
38. Howard	: ‘No,’ ‘But someone out there doesn’t care about good taste it seems, if they can put Simon Price out the running.’
Miles	: ‘If you’re thinking what I think you’re thinking, <b>Dad</b> ,’ ‘wouldn’t they have gone for me rather than Price?’ (P3: SIV: 185/E38)

#### 4. Endearments

<p>39. Shirley : ‘What a dreadful shock, Miles.’ ‘Are you all right?’</p> <p>Miles : ‘Not to worry, Mummy. Miles here, Your little soldier.’</p> <p>Shirley : ‘<b>Darling</b>, you are wonderful: so big and brave and clever.’ (P1: 12/E39. Monday)</p>
<p>40. Samantha : ‘All right, you two, I’ve got to change. Clear away when you’re done, all right?’</p> <p>Miles : ‘Everything under control, <b>hon</b>?’</p> <p>Samantha : ‘Yes, thanks. So glad you’ve had time to shower.’ (P2: SVII: 145/E40)</p>
<p>41. Shirley : ‘We didn’t want to upset you, <b>dear</b>,’</p> <p>Howard : ‘Anyway, they can’t have anything on you,’ ‘or they’d have dished the dirt, the same as they have on Price.’ (P3: SIV: 185/E41)</p>
<p>42. Shirley : ‘Double-two-five-nine?’ Oh ... hello, Ruth, <b>dear</b>!’ (P3: SIV: 186/ E42)</p>
<p>43. Shirley : ‘Yes,’ ‘Yes, ...’</p> <p>Maureen : ‘Oh, really ...?’</p> <p>Shirley : ‘Yes, <b>dear</b>, I see...oh, that shouldn’t be a problem ...no, no, I’ll explain to Howard. No, no trouble at all.’(P3: SIV: 186/ E43)</p>
<p>44. Shirley : ‘Ruth, <b>dear</b>,’ ‘Ruth, I don’t want to worry you, but have you been on the council website today? ... Well ...it’s not very nice, but I</p>

think you ought to know... somebody's posted something nasty about Simon...(P3: SIV: 186/ E44)

45. ... well, I think you'd better read it for yourself, I wouldn't want to ... all right, **dear**. All right. See you Wednesday, I hope. Yes. Bye bye.' ...(P3: SIV: 186/ E45)

#### 5. Honorifics

46. Cubby : 'Who is it, **Mr. Meacher**?' 'You will see me in my office immediately after assembly!' 'Absolutely disgraceful— total lack of respect! Get out of my sight!' (P1: SVI :28/E46)

47. Cubby : 'What is going on in this room? What is all this noise?'  
Kevin : '**Miss Harvey**, you class is making an almighty racket. What's going on?' (P1: SIII: 89/E47 Wednesday .Olden Days)

48. Tessa : '**Mrs. Weedon**, you're still smoking, which affects the dose I have to prescribe you. If you'd give up your cigarettes — smokers metabolize Theophylline more quickly, so the cigarettes are not only worsening your emphysema, but actually affecting the ability of the drug to —'. (P1: SIV: 92/E48. Wednesday. Olden days)

49. Andy : 'D'you want to leave your father's bicycle in the garage, Andy?'  
Mrs. Wall : 'Yeah, thanks, **Mrs. Wall**. (P2: SIX: 159/E49)

50. Tessa : 'Hello, Andi,'

Mrs. Wall : 'Hi, **Mrs. Wall.**' (P2: SIX: 159/E50)

6. Title and surname

51. Shirley : 'Screaming at me,' 'Screaming and swearing. "Take it *bloody* down," 'I'm taking it down, **Doctor Jawanda**, and I'll thank you not to swear at me.'"

Mauren: 'I'd ve left it up there for another couple of hours if she'd sworn at me,' (P4:S1:222/E51)

52. Howard: 'And, let's face it,' 'this is a problem with a simple solution. Stop taking the drugs'. They call it "cold turkey", isn't that right, **Doctor Jawanda**.

Parminder: 'Oh, you think that they should take responsibility fot their addiction and change their behavior?' (p4:SVIII:258/E52)

2. Findings of the function of vocative expression

Function of vocative expression:

1. Calls or summonses

2. Addresses

1) First name

Utterances/ Extract	Function of Vocative expression	
	Call	Addresses
1. <b>Mary</b> , I want to take you out to dinner,' he had lied, to break the frost. 'Nineteen years, kids! Nineteen years, and your mother's never looked lovelier. (P1: 9/E1. Sunday)		√
2. What a dreadful shock, <b>Miles</b> ,' she said. 'Are you all right?' (P1: SI: 12/E2. Monday)		√
3. 'He worries about you, <b>Andrew</b> . About your health.' (P1: SII: 16/E3. Monday)		√
4. 'Don't swear at me, please, <b>Krystal</b> ,' said Tessa. (P1: SIX: 35/E4. Monday)		√
5. ' <b>Krystal</b> , please let me finish. Mr. Wall is very upset today, and that's probably why he... why he misinterpreted what you did. I'll speak to him. (P1: SIX: 36/E5. Monday)		√
6. 'Don't be rude, please, <b>Krystal</b> ,' said Tessa. 'I'm very tired this morning. Mr. Wall and I were at the hospital last night with Mr. Fairbrother's wife. They're good friends of ours.' (P1: SIX: 37/E6. Monday)		√
7. 'Sorry, <b>Terri</b> , but I've got to ask,' said Kay. Have you		√

used this morning?' (P1: SII: 55/E7. Tuesday. Olden Days)		
8. 'This is something I really want to do, <b>Tessa</b> .' (P1: SVII: 75/ E8. Tuesday. Olden Days)		√
9. 'Yes,' said Kay, 'I will. But, <b>Terri</b> , as far as we're concerned, I mean the Child Protection team, this is serious. We are going to have to monitor Robbie's home situation closely. We need to see a change, <b>Terri</b> .' (P1: SI: 83/E9. Wednesday. Olden Days)		√
10. ' <b>Minda</b> , I'm so sorry,' she sobbed, 'but I was having to deal with Colin and all the rest of them.' (P1: SIV: 92/ E10 Wednesday. Olden Days)		√
11. 'Oh, <b>Minda</b> ... Oh God. He says he's going to run for Barry's seat on the Parish Council.' (P1: SIV: 93/ E11 Wednesday. Olden Days)		√
12. 'It's nothing to do with me, <b>Miles</b> ,' Samantha said. 'You're the one running for office.' (P2: SIV: 131/E12)		√
13. 'Oh, for God's sake, <b>Miles</b> ! She shouted, and was then slightly taken aback by now loud her voice was. (P2: SIV: 133/E13)		√
14. 'Hi there,' said Samantha. She kissed Gavin and smile at Kay. 'Great, you've got drinks. I'll have the same as Kay, <b>Miles</b> . (P2: SVII: 146/E14)		√



15. 'How do you know they haven't <b>Miles?</b> ' (P3: SIV: 185/E15)		√
16. 'I've told you, she's taking it down, <b>Andrew,</b> ' said Ruth angrily. (P3: SVI:193/E16)		√
17. Tessa : ' <b>Colin,</b> this is Kay Bawden,' (P3: SIX: 206/E17)		√

2) Familiarized first name

Utterances/ Extract	Function of Vocative expression	
	Call	Addresses
18. ' <b>Kay,</b> I've got to go,' said Gavin (P1:SV:23/E218.Monday)		√
19. 'Oh yeah,' said Fats, and the slyness was gone. 'Well, you know how him and Cubby were bum chums. And Cubby's going to announce it. Not god, <b>Arf.</b> ' (P1: SVI: 26/E19. Monday)		√
20. D' you want to put on the kettle, <b>Mo?</b> ' (P1: SVII: 30/E20. Monday)		√
21. 'Ah, said Howard. 'Well, now. That's the question, isn't it? We've got ourselves a casual vacancy,' <b>Mo,</b> and it could make all the difference. (P1: SVII: 30/E21. Monday)		√

22. 'Tess, I've been thinking.' (P1: SVII: 24/E22 Tuesday. Olden Days)		√
23. 'For God's sake, <b>Stu</b> . He was your father's best friend. Just this once, show some consideration.' (P1: SI: 107/E23. Saturday. Olden Days)		√
24. 'You and Barry were quite close, weren't you, <b>Gav</b> ?' (P1: SI: 108/E24. Saturday. Olden Days)		√
25. 'That's not fair, <b>Sam</b> ,' said Miles, but she talked over him again. (P2: SVII: 150/E25)		√
26. 'That was lovely, <b>Sam</b> ,' said Mary, in the kitchen, as they scraped most of the food into the bin. (P2: SVII: 151/E26)		√
27. 'Whack on some music, <b>Gav</b> , and I'll go and get those choices.' (P2: SVII: 153/E27)		√
28. '... Kay said, 'Well, thank you very much, <b>Gav</b> .' Thanks for all the support.' (P2: SVII: 154/E28)		√
29. 'Oh, yes,' She heard herself saying, as everybody seemed to look towards her for permission, 'yep, you see Mary home, <b>Gav</b> .' (P2: SVII: 154/E29)		√
30. That's a bit melodramatic, <b>Col</b> ,' said Tessa. 'Anyway, Mary was never as interested in the Fields as Barry.' (P2: SVII: 157/E30)		√
31. 'Oh I don't know, <b>Si</b> ,' said Ruth impatiently. The		√

furthest she ever went in irritation with her husband was on occasions when Simon, ... (P2:SIX:158/E31)		
32. ' <b>Gav</b> , we haven't even talked about the insurance,' said Mary, as the children surged around the kitchen, finding themselves drinks and snacks. (P3: SIII: 181/E32)		√
33. She wobbled a little getting down from the high kitchen stool, and he caught her arm again. 'Are you staying for dinner, <b>Gav</b> ?' called Fergus. (P3: SIII: 182/E33)		√
34. 'Grow up, <b>Stu</b> ,' said Tessa crossly. (P3: SIX: 207/E34)		√

### 3) Familiarizes

Utterances/ Extract	Function of Vocative expression	
	Call	Addresses
35. ... Not worry, <b>Mummy</b> , Miles here your little soldier.'(P1: 12/E35. Monday)		√
36. 'Not m' mother's, <b>gran</b> ?'(P1: SII: 56/E36 .Tuesday. Olden Days)		√
37. 'Well. To be perfectly frank, <b>Father</b> , we've been running rings around this poor women.' (P1: SIII: 90/ E37 Wednesday .Olden days)		√

38. 'If you're thinking what I think you're thinking, <b>Dad</b> ,' said Miles, 'wouldn't they have gone for me rather than Price?' (P3:SIV:185/E38)		√
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#### 4) Endearments

Utterances/ Extract	Function of Vocative expression	
	Call	Addresses
39. ' <b>Darling</b> , you are wonderful: so big and brave and clever.' (P1: 12/ E39. Monday)		√
40. 'Everything under control, <b>hon</b> ?' (P2: SVII: 145/E40)		√
41. 'We didn't want to upset you, <b>dear</b> ,' said Shirley, and she patted Miles' arm. (P3: SIV: 185/E41)		√
42. 'Double-two-five-nine?' Oh ... hello, Ruth, <b>dear</b> !' (P3: SIV: 186/ E42)		√
43. 'Yes, <b>dear</b> , I see...oh, that shouldn't be a problem ...no, no, I'll explain to Howard. No, no trouble at all.' (P3: SIV: 186/ E43)		√
44. 'Ruth, <b>dear</b> ,' said Shirley, ... (P3: SIV: 186/ E44)		√
45. 'I want to ... all right, <b>dear</b> . (P3: SIV: 186/ E45)		√

### 5) Honorifics

Utterances/ Extract	Function of Vocative expression	
	Call	Addresses
46. 'Who is it, <b>Mr. Meacher?</b> ' shouted Cubby. (P1: SVI :28/E46)		√
47. ' <b>Miss Harvey</b> , you class is making an almighty racket. What's going on?' (P1: SIII: 89/E47 Wednesday .Olden Days)		√
48. ' <b>Mrs. Weedon</b> , you're still smoking, which affects the dose I have to prescribe you. If you'd give up your cigarettes .Smokers metabolize Theophylline more quickly, so the cigarettes are not only worsening your emphysema, but actually affecting the ability of the drug to'. (P1: SIV: 93/E48. Wednesday. Olden days)		√
49. 'D'you want to leave your father's bicycle in the garage, Andy?' 'Yeah, thanks, <b>Mrs. Wall</b> . (P2: SIX: 159/E49)		√
50. 'Hello, Andi,' said Tessa, Opening the front door to him. 'Hi, <b>Mrs. Wall</b> .' (P2: SIX: 159/E50)		√

6) Title and surname

Utterances/ Extract	Function of Vocative expression	
	Call	Addresses
51. Shirley : ‘Screaming at me,’ ‘Screaming and swearing. “Take it <i>bloody</i> down,” ‘I’m taking it down, <b>Doctor Jawanda</b> , and I’ll thank you not to swear at me.’” (P4:S1:222/E51)		√
52. Howard: ‘And, let’s face it,’ ‘this is a problem with a simple solution. Stop taking the drugs’. They call it “cold turkey”, isn’t that right, <b>Doctor Jawanda</b> . (p4:SVIII:258/E52)		√

The table above was the data that have been found in the novel. There were 52 utterances. The data that included as types and function of vocative function they are first name, familiarized first name, familiarizes, endearments, honorifics, title and surname. And the functions are call and addresses.

## B. Discussions

In this part, the writer analyzed the data that have been found in the J.K Rowling’s novel “*The Casual Vacancy*”. The writer is as a reader of novel identified types and function of vocative expression based on Stephen C Levinson

theory. Based on the explanation above, the writer classified types and function of vocative expression.

#### 1. Type of vocative expression

##### 1. First name

First name pointed out in **extract 1** until **17**. In the first name the speaker call the first name of someone. The vocative show in data analysis as “Mary” The vocative from the utterance from **extract 1** is “Mary” the fist from “Mary Mellionson”. And the function from this utterance is call because when the addresser call addressee is gave emphasize the contact between the speaker and addressee. “Miles”, in **extract 2, 13, 14** and **15**, the speaker in the dialogue above is Miles the speaker and Samantha is the hearer. She utters ‘What a dreadful shock, **Miles**,’ she uses vocative “Miles” implies that the speaker has a good relationship with the hearer.

In **extract 3** and **16**, the vocative from this datum is “Andrew”. From **extract 3** between Ruth and Andrew, Ruth is sister of Andrew. Ruth said to Andrew about his father worries with Andrew. Whereas in **extract 16** Ruth ‘I’ve told you, she’s taking it down, **Andrew**,’ but Andrew angry about someone have done written about his father.

The vocative in **extract 4, 5**, and **6** is “Krystal” between Krystal and Tessa, Krystal is friend’ Tessa. Krystal and Tessa is friends in the guidance department at Winterdown Comprehensive school. They worked in one room. Krystal.

“Tessa” is the first name of “Tessa Wall”. Tessa is head of guidance and wife of the deputy headmaster. Krystal Mellionson is the complete name from “Krystal”.

In **extract 7, 10** the vocative is “Terri”. Kay say that ‘Sorry, **Terri**, but I’ve got to ask,’ .Have you used this morning?’ Kay is friends of Terri. Terri is dope addict. Kay worries about health of Terri. And in **extract 10** Krystal say that ‘Yes’, ‘I will. But, **Terri**, as far as we’re concerned, I mean the Child Protection team, this is serious. We are going to have to monitor Robbie’s home situation closely. We need to see a change, **Terri**.’ Krystal want that Terri stop care her children because her condition not stable.

Minda in **extract 11** and **12** are the vocative expression, in **extract 11** Tessa and Minda is friends. “Minda” is the first name of “Parminder”. Tessa was crying because Barry was dead and Tessa must take care of Collin after Barry was dead. And what is more in **extract 12** Tessa say that ‘How’s Colin?’ ‘Oh, **Minda**... Oh God. He says he’s going to run for Barry’s seat on the Parish Council.’ Tessa worries because Collin wants going to run for Barry’s seat on the Parish Council. In this Parish Council there is cut throat competition. And the last is **extract 17**, Tessa and Kay is friends. The vocative from the utterance is “Colin”. The full name from “Collin Wall”

## 2. Familiarized First Names

This utterance Kay (addresser) to Gavin (addressee), Gavin is Kay’s daughter. Gavin was walking in front of her mother and say that **extract 18** ‘Kay, I’ve got to go.’ Kay shouted at the figure of her retreating Gavin, who did not respond, but stormed down the hall, her bag bouncing of the walls, and slammed the front door



behind her. In describe that between Kay and Gavin there are closer relationship each other.

**Extract 19** ‘Oh yeah,’ ‘Well, you know how him and Cubby were bum chums. And Cubby’s going to announce it. Not god, **Arf.**’ Between Cubby, Fats and Andrew are best friend in the school. The vocative from the utterance is Arf.

**Extract 20** and **21** Howard is best friend Maureen. “**Mo**” is the vocative from the utterance above D’ you want to put on the kettle, **Mo**? **Extract 20** he wants drink of tea and ineffective to Maureen. And **extract 21** Howard said that “‘Ah, ‘Well, now. That’s the question, isn’t it? We’ve got ourselves a casual vacancy,’ **Mo**, and it could make all the difference.’ Mo is the first name familiarize of Maureen.

**Extract 22** Tessa (addresser) Collin (addressee), they are have close relationship each other. Tessa is wife’s Collin, Collin call his wife with “Tess”. Tessa found her husband sitting in front of the television, wearing his glasses. “Tess” is the first name of Tessa.

**Extract 23** and **34** is the same, ‘For God’s sake, **Stu.** He was your father’s best friend. And **extract 34** ‘Grow up, **Stu,**’ “Stu” is the vocative from the utterance above.

**Extract 24** until **33** are same the vocative from the utterance “**Gav**” is refers to “**Gavin**” this is the shorten name. That is describe they are have close relationship each other. In addition, this reason usually happens when the speaker has a relationship than the hearer.

From **extract 25** and **26** the vocative from the utterance is “Sam” is familiarizes first name of Samantha. **Extract 30** describe the familiarized first name is shortened first names. For example from **extract 30** Collin refers to “Col”. In **extract 31** ‘Oh, I don’t know, Si.’ “Si” is the vocative from the utterance.

### 3. Familiarizes

Familiarizes is used in **extract 35** until **38**, based on the data above the vocatives such as ‘mummy’, ‘gran’, ‘father’, ‘dad’. For example **extract 35** between Shirley and Miles, Shirley shock with behavior of Miles front of Shirley as his mother. The speaker in the dialogue above is Shirley and the hearer is Miles. ‘Not to worry, **Mummy**. Miles hope Miles do not worry about him. Miles calls her mother with vocative “Mummy” in a high tone. This vocative is included as familiarizes shows a close mother and daughter relationship.

### 4. Endearments

In **extract 39** from the utterance Shirley with her son by commencing her words with endearments “**Darling**” which extends his affection with her son. This describe that there are close relationship each other.

In **extract 40** and **41** he speaker in the utterance above is Miles, while the hearer is Samantha’ son. In the bedroom they are speak about Samantha’s problem. For set a mind at rest Miles saying, **hon**. He uses the vocative ‘**hon**’ which is addresses to show his love and affection to her.

**Extract 42** until **45**, the speakers employ endrements. The vocative from the data is '**dear**'. That describe that between the addresser and addressee have close relationship each other. The vocative "baby" in **extract 42** and **45** is uttered by a father to his daughter which means that the vocative aims at showing affection.

**Extract 39** until **45** show that the speaker affection and respect does not only occur when the speaker addresses his/her lover, but also when the speaker addresses his/her parents and even someone who has just been met and have a close and good relationship each other.

#### 5. Honorifics

'Who is it, **Mr. Meacher**?' 'You will see me in my office immediately after assembly!' in **extract 46**. This utterance about that identifying about title and sure name because there were sentences describe name from someone. This utterance same from **extract 49** 'Yeah, thanks, **Mrs. Wall**. In **extract 46** Cubby, wants to meet Mr. Meacher in his office. Cubby expresses his angry with Mr. Meacher that implies that he is emotionally detached from her. In **extract 49** describe also name from someone 'Mrs. Weedon'.

**Extract 47, 48 and 50** identifying about honorifics, this utterance said by addresser to addressee. In **extract 47** '**Miss Harvey**, you class is making an almighty racket. What's going on?' when Kevin come to the class because 'Miss Harvey's classroom noise. **Extract 48** '**Mrs. Weedon**, you're still smoking, which affects the dose I have to prescribe you. If you'd give up your cigarettes smokers metabolize Theophylline more quickly, so the cigarettes are not only

worsening your emphysema, but actually affecting the ability of the drug to     '.  
Mrs. Weedon is the vocative expression from the utterance above. Next in extract 50 'Hi, **Mrs. Wall**' and the vocative from the utterance is Mrs. Wall. In the reason why the speaker employs a certain vocative is the speaker intends to show his respect the hearer.

#### 6. Title and surname

**Extract 51** and **52** identifying about title and surname. For example extract 51, Shirley said that 'Screaming at me,' 'Screaming and swearing. "Take it *bloody* down," 'I'm taking it down, **Doctor Jawanda**, and I'll thank you not to swear at me.'" "Doctor" is used to address university instructors while Miss and Sir are used to address someone if they have capability for help someone especially in their health.

#### 2. Function of vocative expression

##### 1. First name

From the data above the writer concludes that **extract 1** until **17** are addresses. For example in **extract 3** 'He worries about you, **Andrew**. The reason from the example above that when the Ruth call Andrew because his father worry about his healthy, so when the Ruth speak directed for Andrew. And another example in extract 14 'Hi there,' 'Great, you've got drinks. I'll have the same as Kay, **Miles**.'" For example extract 14 when Samantha ineffective drinks to Miles.

## 2. Familiarized first names

Addresses are attention getters and they can come initially in an utterance. The writer has been found in extract 18 until 34. For example in 'D' you want to put on the kettle, **Mo?**'. It's that the speaker requests Mo's attention in this situation. That means persons other than Mo are a priori not concerned by the sentence, and should carry on with whatever they are doing.

## 3. Familiarize

Addresses are designed to maintain or emphasize the contact between speaker and addressee. Extract 35 and 38 are addressee for example in extract 36 'Not m' mother, **gran.**' And another example in extract 38 for example 'If you're thinking what I think you're thinking, **Dad,**' 'wouldn't they have gone for me rather than Price?'

## 4. Endearments

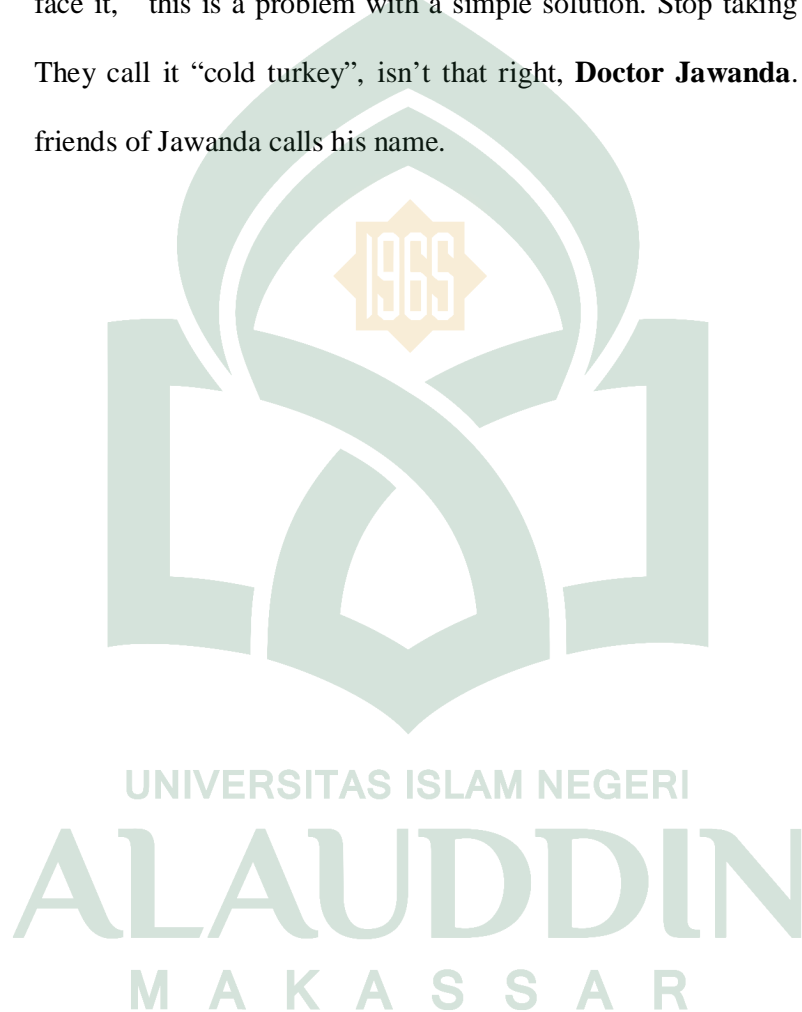
Extract 39 until 45 are addresses, example in extract 39 '**Darling,** you are wonderful: so big and brave and clever.' After that example in extract 40 'Everything under control, **hon?**'. It means that the speaker want to everything can be under control. And between speaker and listener have a good relationship.

## 5. Title and sure name

Extract 46 until 50 conclude in addresses. For example in extract 46 'Who is it, **Mr. Meacher?**' 'You will see me in my office immediately after assembly!' The vocative from the example above is Mr. Meacher. Show that good manners if someone call like Mr. Meacher.

6. Title and surname

Extract 51 and 52 conclude in addresses. Example in extract 52 ‘And, let’s face it,’ ‘this is a problem with a simple solution. Stop taking the drugs’. They call it “cold turkey”, isn’t that right, **Doctor Jawanda**. Howard is friends of Jawanda calls his name.



## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter presents conclusions and suggestions. After analyzing J.K Rowling's novel "*The Casual Vacancy*", the writer provided some conclusions and suggestions to the readers as follows:

#### A. Conclusions

Based on the analyzing the data in the discussion of analysis of vocative expression in the novel J.K Rowling's novel "*The Casual Vacancy*" , the researcher concluded that types and function of vocative expression in the novel as follows:

##### 1. Types of vocative expression

The writer found five types and two function of vocative expression which are used in the J.K Rowling's novel "*The Casual vacancy*". They are first name, familiarized first names, familiarizes, endearments, title and surname.

##### 1. First names

First name of the addressee, these are common between friends, colleagues and even casual acquaintances. They have an important social role in showing the recognition of individuality among participants in conversation.

## 2. Familiarized first names

Preferred as the main option of personal address. And another opinion that familiarized first name is shortened first names.

## 3. Familiarizes

Familiarizes is casual terms of familiarity that can mark closeness between speakers, and also can be used to address strangers. Familiarizes mark the relationship between speaker and addressee as a familiar one (often a friendly relationship between equals).

## 4. Endearments

Endearments are terms used to express closeness or intimacy between the speakers.

## 5. Honorifics

Honorifics is terms used to designate respect but also can be used in a sarcastic manner. Miss and Sir are used to address school teachers women for irrespective of their marital status and men respectively.

## 2. Function of vocative expression

Functions of vocative expression are calls or summonses and addresses. Beside on the research in J.K. Rowling's novel "The Casual vacancy", the writer did not find identifying community that include in calls category of vocative expression. But the writer only found addressee in category of vocative expression.



## **B. Suggestions**

Based on the conclusions above, the writer suggests to:

1. The research suggests to the linguistics students especially the students who are interested in the field of pragmatics to take source of data such as novel to analyze the vocative expression.
2. The research suggest to other researchers to continue the research further by exploring the other aspect in learning English.



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